

WAKE UP

A CREATIVE PROJECT

SUBMITTED TO THE GRADUATE SCHOOL

IN PARTIAL FULFILLMENT OF THE REQUIREMENT

FOR THE DEGREE

MASTER OF ARTS

BY

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DEC 2018

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Item one: Script for “wake up”

Item two: Film Schedule

Acknowledgement

I would like to express my very appreciation to Dr. Michael Lee and Dr. Jeanette Castillo, for their guidance, enthusiastic, encouragement and useful critiques of this creative project. I would also like to thank Professor Rani Crowe, for her professional guidance and valuable support.

Special thanks should also be given to Dr. Ashley Donnelly, for her support and help.

I wish to thank my parents for their support and encouragement throughout my study.

Introduction

For my creative project, I wrote, produced and directed a short film. The genre is drama and mystery, inspired by Zhuang Zhou, an influential Chinese philosopher who lived around the 4th century BC, supposes that reality is indistinguishable from a dream. My film contained two worlds that belong to one man, his real life and his dream life. The film is titled “wake up”.

The nature of reality is a popular topic in the film industry. The genre of science fiction has consistently used narratives that examine our understanding of reality. “When reality is mixed, ontological and epistemological issues tend to be foregrounded, because the represented world often cannot be assigned unambiguously either to science fiction or to ordinary reality.” (Hayles & Gessler, 2004) For instance, *Inception* (2010) is a remarkable film that examines the relationship between reality and dream, and inspires imagination. This narrative adds new dimensions to storytelling.

The goal of “wake up” was to prove that I am capable of being a director in the future. This project was a culmination of the skills that I have learned within the realm of digital storytelling, while pushing those capabilities to unexplored depths. I have

utilized everything that I learned during the past two years in this project, including my writing skills, the ability to direct and shoot a scene, my knowledge of camera and shooting, and the post-production skills, such as using the Adobe Creative Suite for post-production.

Literature Review

The relationship between dream and reality in my film was based on Freud's theory on dreams. In his book, he quoted from the philosopher, I. G. E. Maas, "Experience corroborates our assertion that we dream most frequently of those things toward which our warmest passions are directed. This shows us that our passions must influence the generation of our dreams. (The sensual desires and loathing) may combine with other ideas and give rise to a dream; or these ideas may mingle in an already existing dream." (Freud, 1899)

When I first conceived this film idea, I was influenced by these two movies: *Mulholland Drive* (2001) and *The Truman Show* (1998). These two movies have unique stories, plots, and characters that explore the nature of reality and helped me develop my story to a certain degree.

Mulholland Drive (2001) contains several story lines. The main story is that a young lady, Rita, has a car accident on Mulholland Drive. After the accident, she loses her memory and her identity and hides in Betty's place by accident. Betty, who came to Hollywood hoping to be a famous actress, decides to help Rita find her memory. During

the investigation, they start having feelings for each other. And then Betty wakes up. It turns out the first half of the movie is Betty's dream. Her actual name is Diane. Rita / Camilla is actually her girlfriend who abandoned her to be with a director. All the people in her dreams are people she knows or is related to her in her real life.

This movie contains several different story lines, which audiences experience fragmentary and unconnected at first. However, after revealing the first part is a dream, things that happened earlier make sense. Evidence is hidden in the dream part which is related to the real world. The personality of the characters and the events that happened in the dream are related to what happened to Diane in the real world. She changes the personality of her, Camilla and other people in her dreams, getting something she cannot own in the real world. The movie makes me think of the connection between reality and dreams. A dream is a reflection of human emotion. To a certain degree, humans can control their dreams and the experience they have during the daytime may influence their dreams at night. Therefore, dreams are not totally separated from reality; they are connected by something. For instance, in *Mulholland Drive*, Betty says she loves Rita when they escape from a horrible house. But Rita does

not respond. It is an indication that “Camilla’s rejection of Diana in real life is beginning to affect Rita’s behavior in the dream.” (Hayles & Gessler, 2004)

In terms of production techniques, music plays an important role in this movie. Depending on the scene, music changes. For example, the background music for Betty and Rita is always serious and sometimes, intense, because they are facing some unsolved problems and need to create a mysterious atmosphere. On the other hand, the background music for Adam, the director in the movie, is kind of cheerful and light, regardless of the awful things that happen to him. The music conveys a message that these awful things actually are not serious. He will survive.

The Truman Show (1998) is about a reality television program but the protagonist of this show, Truman, has no idea that he is in a reality show. Truman’s entire life takes place in a giant agrological dome which is a studio system equipped with thousands of cameras to monitor Truman’s life. People from the entire world can watch Truman’s life on television. Everyone around Truman is an actor who is hired to play a role in the show, including Truman’s wife. Truman has no clue about the show. In fact, he is having a happy and perfect life. Until he meets his “dead” father, which leads him to discover

the weird things happening around him and question the world in which he lives.

Eventually, he finds his way out of this designed world and into real life.

Because Truman lives in a reality show, some shooting angles are placed like hidden cameras with vignette effect. This kind of shot is distinct from the regular shots which remind audiences that there is this is not the real world. Also, the exaggerated advertising keeps reminding audiences that Truman's world is a reality show. Detail plays an important role in this movie. At the beginning of the movie, a studio light falls down in front of Truman, which plants a question in Truman's mind. He starts to suspect the people and the world around him may not be real. This is a turning point in this film. Turning point means that an event happens to one character and it makes this character choose to take one action or another under this circumstance. Robert McKee (1997) states that "The effect of Turning Points are fourfold: surprise, increased curiosity, insight and new direction." Weir, the director of *The Truman Show*, basically followed this theory. By using a series of incidents, such as dropping the light and meeting the "dead" father, he increased not only the Truman's curiosity of the world he is living but also the audiences' curiosity of the next action Truman chooses to take.

This movie has a unique and creative story and the content makes audiences think.

At first, it impressed me with the creative plot. However, it also enlightens me and makes me question the world I am in. Is there a camera to monitor my life? Am I in a reality television show but I do not know? These worries led to the inspiration for my creative project. How can a person be sure about the authenticity of his world? What if the world he is in actually is fake and designed for him? With the questions about the authenticity of the world, my idea of the story developed. The protagonist lives in a world that he thinks it is real. However, it may be true or it may be wrong. I hid this question in the story to capture and keep audiences' curiosity about which world is real.

Synopsis of The Story

A man, who has a happy family with a lovely wife and a normal and steady office job, persistently has some crazy dreams when he is asleep. In his dreams, he is a totally different person than his reality. He is a bad guy and a criminal. He enjoys breaking law in his dreams. And these activities give him a feeling of excitement and freedom he does not feel the same way in his ordinary life. When he wakes up, he can remember some of the pieces of his dreams and these pieces seem to be connective. The man finds it interesting. Besides, he is bored with his average life. Deep inside his heart, he is attracted to the excitement that his dreams give him. Encouraged by his wife, he decides to keep a record of his dreams.

After a period of recording, he knows more about the man who lives in his dreams. He gets familiar with his other life. He is infatuated with the life he experiences in his dreams because he can do whatever he wants. He enjoys breaking any rule, acting in a way he doesn't have the courage to act in the real life. While he buries himself in recording the dreams, the line between his real life and the dreams is getting blurred. He starts mixing the events in the dreams with real life. However, things he is doing in

the dreams are getting out of control. He has done a lot worse than he intended. He is stepping in an area where he did not want to go in the first place. He becomes anxious and wants to be away from his dreams. At some point, he suddenly realizes that it is difficult for him to tell which life is real and which life is not.

Production Design and Review

I used nonlinear narrative to present the dream world. First, nonlinear narrative fitted the depiction of dreams. Dreams are fragmented, and sometimes illogical. Besides, based on the theory provided by Janet Murray, George Landow, Marie-Laure Ryan, and Michael Joyce, “nonlinear modes of storytelling, especially fragmented, nonchronological narratives, are increasingly visible and important.” (Hayles & Gessler, 2004)

To distinguish two worlds for audiences, I used different shooting styles to present two worlds. The reality world, that the man is an average man, was presented in a subtle style with low-contrast color. Lighting was soft. Because this world was peaceful, low-contrast color could create a relaxed and sweet atmosphere, which stood for the superficial situation the man had in this world. The dream world in which the man was an outlaw was presented in a less subtle style.

I used split-screen in this film to show both characters as they speak and react happen simultaneously. It's usual that in the over the shoulder shot, audiences cannot see another character's face when they are look at talking character. Audiences have to

imagine the expression on the character who is not talking. By using the split screen, the characters' every emotion and expression was captured.

McCloud had a theory called closure. Audiences use their experiences to fill in the incomplete world and "some forms of closure are deliberate inventions of storytellers to produce suspense or to challenge audiences." (McCloud, 1994) Closure was used a lot in this film. I switched two worlds by leaving fewer clues about how they switched.

Audiences need to use their imagination to connect the story and find what is real in the film.

However, I met some challenges when I was doing this project and it has its own shortcomings. I list them in order to analyze why they became the shortcomings and how I should improve myself from this experience.

1. Actor

First of all, the actors were not perfectly fit for the characters I designed. In my plan, the lead character, John Smith, should be a 30-40 aged male who would be easily to cause panic and stress from his life. However, because the advertisement of the audition was spread on campus and the people who came for the audition were students, the

only one who made me satisfied was a freshman. So there was a big difference about the age and this caused some alternation to the character. The actor was not ideal performing as a middle-aged person; the messages I wanted to deliver through the film were less powerful. In addition, the intimacy between the wife and husband was another problem I dealt with. Two actors who played the husband, John, and the wife, Mary, did not know each other before they met for my film. They were a little awkward when they cooperated. Sometimes, they failed to deliver the intimacy of a married couple that was deeply in love to audiences.

The actor who played John in the film was young and lacked of experience. At some parts, he could not express the emotion that needed for the story. On the other hand, I gained some experience on coaching actors about their performance. I was able to describe the emotion and action I need for the specific scene, and afterward, I was able to point out the problems they had and provided suggestion to them about how to perform so that they would fit in the scene, although I still need more experience directing actors. I noticed that I could not express myself clearly enough that would cause misunderstanding to the actors and lead them to do differently, especially on the

scenes that required complex emotion from the actors.

2. Color

To distinguish two worlds for audiences, I was planning on using different shooting styles to present two worlds. The reality world, that John is an average man, would be presented in a subtle style with low-contrast color. Lighting would be soft because this world should be peaceful, and low-contrast color could create a relaxed and sweet atmosphere, which would stand for the superficial situation John had in this world. The dream world in which John was an outlaw would be presented in a less subtle style. It would utilize high contrast color, such as black, grey and red, to create the tension in the environment where he lives.

When I was filming, I intended to create a warm and bright environment for the real world which John has an office job. So I used lights to increase the brightness of the scenes. Under this situation, the color is vivid before any color correction and I tended to leave it that way. In this case, if I continued to use black and red to create the criminal world, it would not produce a strong contrast for audiences and it might cause audiences' confusion to distinguish the two worlds. Based on this consideration, I used

black and white for the criminal world. One of the benefits is that it would help the audience to distinguish the two worlds. It would also be able to deliver the different atmosphere of the two worlds to the audiences.

3. Spilt-screen

I was considering using spilt-screen through the entire film. Normally, audiences would only see one of the people if they were watching two persons talking in the angle of over-the-shoulder. Audiences have to imagine the performance of another actor who is not in the frame. My intention was using split-screen to show both characters as they speak and react simultaneously. So both actors' performances would be captured and presented to audiences by using spilt-screen. When I was working on this goal, I met some challenges.

First of all, using spilt-screen through the entire film required double footage, which I managed to do for most of the scenes. Some scenes were difficult to shoot from multiple angles due to the shooting locations. For example, I had two scenes that needed to be shot in a moving car. Lacking professional equipment to film these scenes, I chose to use DJI OSMO as the major camera to film. One of the benefits of using DJI OSMO was

that the design purpose of DJI OSMO was to help users to film in an unstable situation that required the camera to move a lot. It provided stable shots and was able to attach on the car. So it could move along with the car. However, it also had its own limitations. I could not shoot all the angles I wanted because its construction prevented it to achieve shooting 360 degree. Because the limitation of DJI OSMO construction and the narrow shooting space inside a car, it was hard to shoot from multiple angles. Therefore, there was not enough footage for me to create the split-screen for these scenes.

In addition, during the shooting, I discovered that if I used split-screen through the entire film, it might cause repetition and redundancy of information to audiences. Some scenes had no necessary reasons for audiences to watch both actors' performance because sometimes they were listening to another person and were not required to express a deeper meaning. I thought it would be meaningless if I continued to use split-screen on this kind of scenes.

Therefore, I tried to use split-screen on the specific scenes that the actors were confronting each other or they were expressing a deeper emotion that should be noticed by audiences. I also tried to use split-screen to express the character's mind

because audiences could not see what happened inside the character's mind. The way they understand the story is based on the actor's facial expression and physical movement. There was one scene that Mary asked John about how they first met and John had no memory of it. If this scene were written on paper, it would be easy for audiences to understand that John was totally blank for this memory. However, it would be difficult for audiences to guess John's inner activity based on the actor's facial expression in this situation. I thought I could use a split-screen to show audiences what John was thinking when he was asked about this memory. I used some fragmentary clips to represent John's mind, and I hoped the clips could lead audiences to discover the truth that John knew nothing about how they first met.

However, from the feedback I got, the split-screen did not have the positive effect on audience as I presumed. Some of them caused chaos and inconsistent. Moreover, Most of the split-screens were not necessary for the story. Based on these reasons, I removed all the split-screen in my film, except the last scene before John wakes up.

4. Music

Sound design would also reinforce the contrast between the two worlds. I planed on

using lively music as the background music at the first half of the film because the two worlds are peaceful in the first place. However, the situation happened in two worlds would become intense in the second half of the film. I planed on using some tense music to indicate the suspenseful atmosphere. By using background music to reinforce the atmosphere, I used music to express the characters' inner voice and hidden meaning of the scene. There is a word in Chinese “凭歌寄意”, meaning using song to express one's feeling and I thought it would be a good way to let audiences understand the story.

When John first met Mary in his criminal world, they were strangers to each other and John was writing a bank robbery plan in his car. He fell in love with this stranger girl. I did not arrange any dialogue for the character to express his feeling at this moment but one song could sing the character's feeling out to audiences.

Music could also be used to create contrast in some scenes. There was a scene that John and Jimmy had a small fight in a bar. John was persuading Jimmy to break up with his girlfriend because she wanted Jimmy to be a good person instead of being a criminal. Jimmy disagreed with John. A rift exited between them and the atmosphere between them became intense and upset while the background music was lively. I hoped that

using lively music into a heavy scene could increase a contrast to audiences.

5. Story

One of the serious problems I had in this film was the story itself. When I was writing the script, I was thinking about a bigger picture and it turned out that the length of the film should be longer so that the story could be explained better and be understood better. Before I started shooting, I assumed I had left plenty of clues for audiences to guess the truth of the story. When I had the chance to look all the footage and started to put them together as a complete story, I realized that the film lacked some crucial parts that could help audiences to understand or reveal the theme of the film.

I have been watching some 15-20 minutes short films which had high evaluations online. I noticed that most of them shared a common that they began with small thing. There is a short film named *K.I.T.* and it is 15 minutes. It tells a story that the woman finds out the supermarket cashier is leaving the store and she has met this cashier several times before. She feels sorry and speaks to the cashier without thinking that they should keep in touch. After the woman goes back home, she thinks she should

honor her world so she asks the cashier out for a drink. After this meet, the woman feels that they do not have anything in common but she did something rude to the cashier.

She struggles about whether she should keep in touch with the cashier. In 15 minutes, the film tells a good story including a well-explained introduction, step-by-step plot and unexpected ending.

These short films provided some insight about the way of making a good short film to me and they made me to think what should I do if I could start over or start a new one. If I want to make a short film, I should keep the story simple and focus on how to keep the story tight and easy to understand.

Conclusion

The thesis presented the literature review, synopsis of the film and production design and analysis of the project.

The first chapter of the thesis is the literature review for the creative project. It examined and analyzed several examples whose themes or stories are relevant with this project and these examples inspired this project from story design to production design.

The second chapter of the thesis explained the story of the film “wake up” in a clear and organized way.

The third chapter of the thesis presented the creative decisions that I made for the film. It showed the goal of the film and the technical skills I used. It also analyzed the limitations of the film.

Successfully created this creative project required hundred of hours and many skills in both technical and artistic ability. The process of completing the project could be divided into: creative idea, theoretical foundation, script writing, video production and video editing. I started to have the idea of this project in the summer, 2017. I spent the fall 2017 to finalize the script, host an audition and prepare for the film. The shooting

officially started on January 2018, which was last two months. During the shooting, I was in charge of directing, operating the camera, and lighting. Besides these responsibilities, I was also responsible for the film schedule and stage setting. After finishing the shooting, I took charge of film editing, sound mixing, ADR recording and color correcting. Through this project, I was able to utilize the academic theory and technical skills that I learned in the past two years. From the processed of completing the project, I learned many skills that would be useful in my future career, such as cooperation with actors and crew member, stage setting, lighting control, directing, camera operation and post production.

I created a labyrinth in the film and I hope audiences could find the exit.

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Reality

By

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INT. DREAM - ANYTIME

Black.

SFX: voice murmuring. Something crushes on the floor.
Someone breathes deeply.

INT. BEDROOM - MORNING - WORLD ONE

Alarm rings. JON wakes up and sits up from his bed. he is an around-30-year-old man and looks tired even though he just woke up. He is rubbing his face.

Some Jon's pictures are placed on the bedside table. These pictures are his graduate pictures, family pictures, he-and-his-wife pictures.

INT. KITCHEN - CONTINUE

Jon walks in the kitchen. The kitchen is small and simple. It's kind of messy because Mary is preparing breakfast. She is standing with her back to Jon. Jon walks to her and gives her a hug. Mary kisses him on the cheek.

JON
Smells good...

Jon picks up a piece of toast and start chewing.

MARY
You're late for work.

Jon doesn't want to response to Mary about this, and he starts a new topic.

JON
Did I tell you...I kept having the
same dreams these days.

Mary shows her interest and puts a fried egg in a dish and hands it to Jon. Jon takes the dish.

JON
I mean..some places in my dreams
seem so real, like I have been
there before.

MARY
Sounds interesting.

Jon is walking to the dining room.

JON
...You know what.. maybe I should
record my dreams. It seems like
they have a message.

MARY
I believe that's a good idea and I
would love to read you little
journal. Now, eat and go to work.

INT. CAR - CONTINUOUS

Jon is driving on his way to work. He yawns.

Street scene.

He sees a man walking down the street with a red balloon in
his hand. This man is in his late 20s or early 30s, dressing
casual. He wears a clown mask.

Jon is staring at the man. And an idea hits him.

JON
It looks so familiar.

CLOSE UP ON JON

EXT. CAR - CONTINUOUS

WIDER ON THE CAR

The sky is blue with birds flying past.

INT. OFFICE - DAYTIME - WORLD ONE

Jon is sitting in his cubicle with his coworkers. His
coworkers are elderly people. One is reading the newspaper.
One is knitting. One is drinking hot tea while watching the
view outside. The One sitting next to him is a 200 pound guy
and he is eating chips. He hands the snacks bag to Jon.

COWORKER A
Chips?

JON
Oh no.. thanks though.

Jon glances his desk. His desk is clean and with a computer
on it. He takes a notebook from the shelf. He opens it and
starts to write.

INT. LIMINAL SPACE

CLOSE UP ON JON

Jon is writing on the notebook.

JON(V.O)

It's a sunny day. I was sitting in
a car..

EXT. BAR - DAYTIME - WORLD TWO

Jon wears an old jacket and jeans. He is sitting in a car,
looking at the bank across the street. He takes out a piece
of paper and starts sketching the bank and takes notes
beside the sketch. His phone rings. He takes a glance the
phone.

CLOSE UP ON THE PHONE

The phone shows that JIMMY is calling.

CUT TO JON

Jon ignores the phone call. He keeps doing what he's doing.
Then, he sees Mary walk in the bank and sit in the lobby.

JON'S POV

Mary is waiting for her turn. She smiles at the staff and
takes a sip of her drink.

CUT TO JON

He is staring at her. He wants to walk to her and talk to
her. But he doesn't. He just sits there and watches.

EXT. STREET -SOMETIME LATER - WORLD TWO

Jon is sitting at the street. Jimmy is sitting next to him.
Both of them are smoking silently. They are looking straight
ahead.

JIMMY

So.. Did you have everything?

JON

Yes.

Jimmy looks at the cigarette.

JIMMY
This is the last time.

Jon looks at him in disbelief and feels being betrayed. They start having a argument. We can't hear what they are arguing.

SFX: Wind.

INT. OFFICE - DAYTIME - WORLD ONE

CLOSE UP ON THE CLOCK

The clock is pointing to 5 o'clock.

CUT TO JON

Jon takes a look at the clock. Most of his coworkers are gone. The guy sitting next to him falls asleep on the desk. Jon takes a look at the phone. Mary left him a voice message.

MARY
(on phone)
Come home early, baby. I'm making
your favorite spaghetti. Love you.

Jon puts his phone in his pocket and ready to leave the office. Once he stands up, he sees Jimmy walk past his office door.

JON
Oh..wait.. I had a dream about that
guy.. what's his name?

Jon doesn't stop his movement and keeps leaving the office.

INT. HOME -SOMETIME LATER - WORLD ONE

Jon and Mary are sniggering together on a sofa. Jon is reading a travel magazine. Mary is reading a book / iPad.

Jon talks to Mary without looking at her.

JON
Hey,Let's take a vacation.

Mary is keeping her head down and focusing on what she is doing.

MARY
Oh? why so sudden?

Jon looks to Mary. Suddenly he feels the profile of Mary so strange, like he is looking at another person.

MARY

Honey?

Mary turns her head and looks at Jon. Jon realizes what he feels before is illusion.

JON

I hate my job. Everyday is the same. It's killing me. I think I could use some go-away time.

MARY

But we are saving money to have a baby. We've talked about it. Don't you want a baby?

JON(V.O)

No.

Jon smiles.

JON

Yes.

INT. BATHROOM - NIGHT - WORLD ONE

Jon is standing in front of the mirror with his pajamas. He is looking at Mary's bottle of sleeping pills.

JON

Mary?

Mary is in another room.

MARY

(distantly)

Yes?

JON

Do you mind I take one of your sleeping pill? I need some good sleep today.

MARY

(distantly)

Sure.

Jon takes one pill from the bottle and he swallows it.

EXT. STREET - NIGHT - WORLD TWO

Jon is hiding in the brush / behind a tree. He wears a dark hoodie and is holding a burning cigarette. His face is in shadow. He looks impatient. He waits for a while and notices A COUPLE walking his direction. He puts out the cigarette and puts his hat on. His right hand stays in the pocket of the hoodie. He walks to the couple. He says in an undertone.

JON

Give me all your money.

He pulls out his right hand holding a gun pointing at the couple in an threatening way. The couple are around 20s and look terrified.

MAN

O..OK..

They find their wallets and hand the wallets to Jon.

MAN

Please don't hurt us..

Jon takes the wallets and put them in the pocket.

JON

OK. Now turn around and run. Don't look back or I will shoot.

The couple immediately turn around and run fast. Jon is looking at them run with a smile. As the couple are running away, Jon notices there a girl across the street is also running to the same direction as the couple. Jon suddenly stops smiling. He looks serious.

JON

Shit. That girl.

Jon looks at the girl's back.

JON

I should rob her too.

INT. HOME - DAYTIME - WORLD ONE

Jon opens his eyes. He is half-lying in the sofa with a travel magazine on his knees. He is alone.

JON

Mary?

WIDE SHOT ON THE ROOM

No one answers.

MEDIUM SHOT ON JON

Jon stands up, walks to his briefcase and takes his notebook from his bag. He sits at the table and starts writing.

Mary walks in and sits next to him with a cup of tea. Jon stops writing and looks to Mary.

JON
Will you still love me, if I'm a
criminal?

Mary touches his face with a smile.

MARY
Of course. I'll always love you,
whoever you are.

EXT. STREET - DUSK - WORLD ONE

Street scene.

Jon is driving with Mary sitting at the front passenger seat. They dress formally.

INT. CAR - CONTINUOUS

They drive past a bank.

JON
Hey, what were you doing in that
bank earlier?

MARY
Honey, what are you talking about?
I don't use this bank.

JON
Oh! Right! It's in my dream.

MARY
Oh? Did you dream about me? That's
so sweet...

Mary reaches her hand to hold Jon's hand.

MARY
Hey. Do you remember the day we
first met? It's like yesterday.

JON
Right.. right..

Jon tries to recall but he gets nothing. His memory of that day is blurred.

MARY
I remember you pasted me a drink,
and that's why we talked, and fell
in love, and everything. And now,
you're taking me out to celebrate
our anniversary.

JON
Is.. is today our anniversary?

Mary looks a little upset.

MARY
...Isn't why you take me out for
dinner?

JON
em..no..I..I'm so sorry. I've been
busy these days.

Mary stops being upset and smiles with love.

MARY
That's all right, baby. It could
happen to everyone. As long as we
are together, and you still feel
the same way about me.

Jon wants to say something to Mary but he moves his mouth and nothing come out. They are silent. The car stops at the traffic light, waiting for it to turn green.

INT. BAR - ANYTIME - WORLD TWO

Jon and Jimmy are sitting at a table at the corner. There are several empty beer bottles in front of Jimmy. They are both holding a beer. Jimmy looks upset and a little angry. But Jon doesn't notice that and he is talking excitedly.

JON
I've been dreaming.. I'm a boring
office guy in these dream. How
ridiculous is that?

Jimmy keeps starring at his beer.

JIMMY

Alicia and I... had a fight last night. She wants to break up with me. Said I was useless.

JON

I told you.. women are trouble.

Jon sounds like he is taking pleasure in Jimmy's misfortune. He looks like he is the smarter one and Jimmy should listen to his advice.

Jimmy takes a sip of the beer. Jon glances at Jimmy and keeps talking.

JON

Listen to me. Dump that bitch. And work with me. We can make great money. Once you have money, you can get who you want.

Jimmy stares the bottle.

JIMMY

But I just want her. And I can't have her if I keep doing this shit..

Jon smashes the bottle on the floor. Then he looks like he is going to punch Jimmy.

EXT. OUTSIDE A CONVENIENCE STORE - NIGHT - WORLD TWO

WIDE SHOT ON JON

Jon walks from a store. He takes a packet of cigarettes out the plastic bag. He tears out the package of the cigarettes and takes one out. He lights that up and takes a deep smoke.

MEDIUM SHOT ON JON'S FACE

Then he takes something out from the plastic bag too. It's red nose. He takes a look at the red nose and wears it on his nose. He smiles a little.

WIDE SHOT ON THE JON

Then he walks away.

INT. HOME - DAYTIME - WORLD ONE

Jon opens his eyes. He is lying on the sofa. Mary is going to cover up a blanket for him. She notices he is awake and hugs him.

JON

Hey.

MARY

Hey. You're awake.

JON

How long have I been sleeping?

Jon takes a look at the clock. It points at 3:07.

JON

I only slept 10 mins? But it feels like a long dream.

MARY

What did you dream about?

JON

I can't recall..

Mary is leaning on his chest. Jon touches her cheek.

JON

... Sorry I have spent lots of time on sleeping recently.

MARY

I'm fine. I know you're tired. Do you want some coffee? I'm going to make you coffee.

Mary kisses him on cheek.

MARY

Take some rest.

Jon is watching Mary's back when she walks to make coffee.

INT. HOME - NIGHT - WORLD ONE

Jon is sitting in the sofa reading his records. Then, he suddenly realizes something. He flips the page real quick. Then He thinks for a second before he rushes to the bedroom. Mary is reading a novel in a chair wearing pajamas.

JON
You won't believe what I just
found!

Mary puts down her book and looks at Jon.

MARY
What's it, sweetie?

JON
My dreams! I found some connections
of my dreams.

MARY
I don't understand, honey.

Jon sits next to her, opens his notebook and points at it.

JON
This man. He shows up in my dreams
a couple times and it turns out he
is my criminal partner. And we
plotting to rob a bank!

MARY
Wow, that sounds crazy. Why do you
want to rob a bank?

JON
I don't know why I need to rob a
bank. But I'm a criminal in my
dreams. Maybe I'm short of money.
Yes.. it must be.. no.. I have to
figure it out why I rob a bank and
how. Oh my, this's so exciting! And
interesting!

MARY
How are you going to figure this
out?

JON
By going back to sleep!

Jon laughs. He kisses Mary on her forehead.

JON
Good night, my dear. Hope to see
you in my dream.

Jon runs to the bed and jumps on it, then falls asleep.

MARY

Well.. Ok.. Sweet dreams baby.

EXT. INTERSECTION - DAYTIME - WORLD TWO

Jon is holding a paper board with "Retired Soldier needs money to support my family." He is waiting for some cars stop in front of the traffic light so he can beg for the money. He is freezing in the cold. He lights up a cigarette to keep him warm.

A car approaches and stops near where Jon stands. Jon puts off the cigarette quickly and holds the board walking toward the car and hoping the driver would give him some money. The driver is Asian and he doesn't turn his head to Jon. Jon is standing in front of his car window for seconds. When the light turns green, the driver instantly drives away. Jon is so angry and he yells at the back of the car.

JON

Fuck you! Fuck you Asian! Get the fuck out of my country!

He waits there for a few more seconds and a car is approaching. When the car stops, he walks to the car like usual. The driver takes a look at him and opens her window. It's an old lady with kind smile.

JON

Good day, ma'am. Please I need some help.

OLD LADY

Sure.

The old lady is searching in her purse. She is too old and her movement is slow. Jon looks at her and has a different idea. When the old lady finds her wallets and prepares to take some money out from the wallet, Jon grabs her wallet from her hand and runs. The old lady's voice becomes obscure.

OLD LADY

Hey! Come back! The guy.. the guy just robbed me!

EXT. SEVERAL BLOCKS AWAY - CONTINUOUS

Jon is holding on the wallet and using all his strength to run far and far away. He is so enjoy the wind and doesn't fear the cold again. He laughs when he runs.

INT. BATHROOM - NIGHT - WORLD ONE

Mary is wearing pajamas and standing in front of the mirror. She is checking herself and makes sure she is ready to go to bed. She thinks a second and picks up a bottle of pill from a drawer. The instant she picks up the bottle, she looks confused. Then she shakes the bottle, she becomes angry.

She walks out the bathroom and goes to the bedroom with the bottle in her hand.

INT. BEDROOM -CONTINUOUS

Jon is lying in the bed with his eye mask. He looks like he is already asleep. Mary walks to him and shakes his shoulder.

MARY

Jon.

Jon wakes up from the shaking. He takes off the eye mask and looks at Mary with no clue.

JON

Hey.. hey.. what's wrong?

Mary is shaking that pill bottle.

MARY

You. How many did you take this?
It's half empty. You know you
shouldn't take too many in one day?
It's bad for you.

Suddenly Jon can't hear what she is speaking. All he can see is that Mary's mouth is moving, shaking the bottle. Her mouth is on and off but he can't hear a sound. The world is so quiet. It would be better if this woman doesn't exist. He is so tired. He tries to make his eyes stay open. But he is failing on this. And he just wants to sleep. Then he is getting angry because Mary's lecturing irritates him. he grabs the bottles from Mary's hand and throws it away. Then he can hear the sound of the bottle dropping on the floor and his voice.

JON

Shut up, woman.

Mary is shocked by his movement.

MARY

I..I just care just your body.

JON
Fuck off. I don't want your
concern. I know what I'm doing. I'm
not a child.

Jon rolls over and faces Mary with his back.

JON
(murmuring)
Women are trouble.

Mary looks at him like he is a stranger.

INT. LIMINAL SPACE - ANYTIME

We can see is the mixture of blue and grey, like the early morning dawn sky.

SFX: the sound of the waves.

EXT. STREET - DAYTIME - WORLD TWO

Jon is waiting in a car outside the bank. He is anxious, keeps looking into the bank to see what's happening inside. His fingers are tapping the steering wheel. He takes several deep breath. He looks the rearview mirror to check from time to time.

Then he sees Jimmy running from the bank and carrying a huge bag. Jimmy is wearing a clown mask. Jon drives the car to Jimmy really quick.

JON
Get in the car!

INT. CAR - CONTINUOUS

Jimmy follow his instruction, opens the door quickly and gets in. Jimmy throws the bag to the back seat and takes off the mask. Jon smashes the gas pedal and takes them away from the bank.

They have been silent for a while. Jimmy keeps checking the rearview mirror to see if there are any police cars following them. It's safe now. They look at each other at few seconds and starts laughing.

JON AND JIMMY
Ah ah ah ah!

Jon laughs for a while and realizes there is just him laughing. He turns around to look Jimmy to see what's wrong. Then he sees Jimmy is dead. Jimmy is sitting in the seat

with blood coming out from his chest. There is a bullet hole on his chest. Jimmy's eyes are open and stare at Jon fiercely. And there's a gun in Jon's hand. A voice appears.

VOICE

You killed someone. You killed
someone. You killed someone.

INT. BEDROOM - MORNING - WORLD ONE

Jon wakes up with heavily gasping. His face is pale. He is sweaty and looks like hell. Jon sits up quickly and keeps murmuring.

JON

I killed someone. I killed someone.

He wants to change. But he can't find the right coat. He is totally lost right now. Mary walks in with a smile.

MARY

You're up.

Jon runs to Mary and grabs her shoulder.

JON

I killed someone. I killed someone.

MARY

What are you talking about? Don't
be silly.

JON

NO! I killed someone!

MARY

We are going to Tahiti today. Don't
you remember? You finally made
enough money for this trip.

Jon sees these are some packed luggage on the floor.

JON

Tahiti? NO.. no.. no.. listen to
me.. I just killed someone!

Mary stops smiling. Her face becomes bloodcurdling.

MARY

Yes.. I know, to get us the money
for the trip...

Mary's face becomes twisted and blurred. Everything is spinning. Jon couldn't see thing clearly. But he can still hear Mary's voice.

MARY

You just killed your best friend to
pay for trip...

INT. GARAGE - DAYTIME - WORLD ZERO

Jon opens his eyes. He is lying on a airbed in a small garage. It's crowded and with a lot of stuff around him. He is wearing a old hoodie. He stars at the celling for a while.

SFX: background noise.

He gets up slowly. He finds his slippers and wears them. He walks to the only table he has in the garage. The table is messy with lots of stuff on it. There is a notebook on the table (the same notebook). He tries to make coffee and he finds out he doesn't have any instant coffee. Then he has to boil the water with the coffee maker.

SFX: background noise. water boiling.

Camera pans to the wall. A lot of things are taped on the wall. A picture with Jon and Jimmy: they are holding each other's shoulder with a big smile. Some photos about island beach. Some photos about a bank and a rob-a-bank plan. A clock.

Jon pours a cup of water and he holds the cup with both of his hands. Jon walks to the gate slowly and opens it. We can see there is a bag at the corner. Jon is shrinking with cold and takes a sip of the water.

JON

(murmuring)

What a shitty weather.

The door of the house next to Jon's garage is open. A lady walks a man out of the door. They kiss and say good-bye. The man walks away. The lady notices Jon is watching and she leaves warily.

Camera Pans to a pole.

There is a wanted post taped on the pole with Jon's picture on it.

INT. GARAGE - DAYTIME - WORLD ZERO

Jon walks in the garage. He starts finding in his garage for a while. Then he finds a bottle of pills. He puts the pills in front of him, stars at it.

Bottle's POV.

Jon is staring at the bottle while he is thinking. Then he looks like he makes up his decision. He reaches his hand and picks the bottle up.

FADE TO BLACK.

Time	Scene #	Character	Location	Prop	Date
Daytime	#18	Jon & Mary	Apartment	Alarm, Picture	1/20
Daytime	#10			Travel magazine, book/ipad	1/20
Night	#11			Sleeping pills	1/20
Daytime	#13			Travel magazine, briefcase, notebook	1/20
Daytime	#2			Blanket, clock	1/21
Night	#19			Notebook, novel, pajamas	1/21
Night	#22-23			Pajamas, eye mask, pill bottle	1/21
Morning	#27			Packed luggage	1/21
Daytime	#7	Jon and Mary	Outside the bank	Paper, pen,	1/27
Dusk	#14-15		In the car	-	1/27
Daytime	#3-4	Jon and a guy	Car	Clown mask	1/28
Daytime-Cont	#5-6	Jon and coworkers	Office	Newspaper, knitting stuff, Chips, notebook, tea/coffee	
Night	#12	Jon and a couple	Street robbing	Need Mary, Gun Cigarette, wallets	1/28
Daytime	#28		Garage	Air bed, notebook, coffee maker, pictures, cup, pill	1/28
Night	#17	Jon	Walgreen	Cigarette, red nose	2/3
Daytime	#20-21	Jon, an Asian Guy, an Old lady	Intersection	Paper board, purse, wallets	2/3
Anytime	#1-24	-	Dream		
Daytime	#8	Jon and Jimmy	Street	Cigarette	
Daytime	#9		Office	Clock, Need Mary.	
Anytime	#16		Bar	Beer	
Daytime	#25-26		Bank Robbing	Clown mask, blood, gun	